

# THE STORY OF L'AIGLON

A Translation of  
THE GREAT FRENCH ROMANCE

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(Continued from last week)

It was the middle of September, and the wood in which two incidents in this story have already occurred had not yet lost its leaves. Their tints had changed, and the gold of autumn had succeeded to the green of summer. The duke, remembering the place where he had lost his heart, strolled thither. He wished to dream. Perhaps he hoped to meet Colette. He was much surprised to see what he found there. The Countess San Severina was seated upon the marble bench. On perceiving the duke she flushed, as if surprised in a fault, and made a movement to retire. The duke looked at her not to go and sat down beside her.

"Monsieur," said she, waving the fan which she held in her right hand, "I am fortunate in meeting you here. I shall never forget the signal service your excellency rendered me in putting an end to the outrageous scene of which I was the victim and which, I beg you will believe, I had not in any wise provoked. My distress was so great that I may have neglected to thank you. I do so now, from the bottom of my heart. I have been told you were generous and good, and in this I am not deceived."

"Mademoiselle," replied the duke, "I think you exaggerate the service which I had the good fortune to render you. You were alone and subject to those who did not take the trouble to conceal their malevolence. I was an indignant witness of that cowardly act. I only remembered I was a Frenchman, a gentleman. If you had had a brother, he would have done the same thing."

"A brother," said the young girl, "Alas, I have none. I am alone in the world. If I had a friend— She accompanied the word with a languorous regard and moved nearer to his side."

"Some day," replied the duke, "you will have one, faithful and devoted, and then you will laugh at the despicable people who insulted you. You will be everything to him, and, except his honor, nothing will be so dear to him. Each day, each hour, your dear image will be present to him, and he will tremble at the sound of your footsteps."

"What you say," replied the countess, "makes my blood move like burning lava through my veins. A new sentiment, unknown till now, prevents my finding words to express what I feel. Oh, what a lover, and how happy will be the life of one who loves you! She will know neither envy nor hate. You will be her god and her king, and when you come to die she will grieve for you, for the sun of her life will have set."

The duke did not reply. Disconcerted and mortified by his silence, she arose. Reichstadt took her hand and begged her to be seated.

"I understand your emotion," he said, "but I did wish you to think that I loved in that manner. She who possesses my heart is a humble child, the daughter of a soldier. If you move your head, you can see her dwelling. One morning in May in this same wood I gave her my heart, and I have never withdrawn it. Fortune has separated us, but in spite of obstacles I still love her, for she is simple and good, and her lofty soul is the emblem of my lost France."

The countess understood that the broken heart had been given to Colette and the coquetry she had displayed had been wasted. She bowed respectfully to the duke and returned to the chateau to report to her protector the shipwreck of her hopes.

## CHAPTER XVI. THE VISION.

It is winter. A cold storm, growing fiercer and fiercer, has broken over the park and gardens of Schonbrunn. The wind bends the trees, tears their branches and beats against the walls



Photo, copyright, 1900, by Alice Durant. N. Y. SARAH BERNHARDT IN "L'AIGLON."

of the ancient dwelling as if it would destroy them. In the chateau lights may be seen borne hither and thither by trembling hands. How different from that spring evening when the pale light of a student's lamp shone from the windows of the apartment of The Eaglet!

The tempest without seems to have taken possession of the palace and filled it with consternation. In the vast galleries the servants move about in silence. Upon the marble steps leading to the entrance an old man, surrounded by priests and attendants, advances solemnly under the flickering lights of the candles, blessing those who kneel before him. He is the archbishop of Vienna, who has come to administer the last rites to one about to die, for that terrible victor, death, who spares neither the great nor the humble, is about to enter the chateau. The Duke of Reichstadt, whom at his birth his father had named the King of Rome, in a few short hours will have ceased to live. His hopes blasted, his illusions dispelled, he is content to die. At the bottom of the last page of his history will be written the words: "He never reigned."

Poor exiled prince! There was but one person to warm his cold heart, and she very young, like himself. All others were indifferent to him, and to his enemies his death would be welcome. In fact, since that memorable night when he returned to Schonbrunn after having been betrayed he had fallen into a deep lassitude. He could not long support a monotonous existence, and in spite of the encouragement of Silvere, in spite of the tender consolation of Colette, he counted the hours till his release. A terrible malady rendered his last days gloomy in the extreme. It sat upon his pillow and deprived him of sleep. It besieged him without cessation. It furrowed his cheeks and chiseled deep wrinkles on his brow, and, raising the veil of the future, it showed him death waiting for him.

To die so young, after having dreamed of such a glorious destiny, without honor, the son of the Eagle and Eaglet without wings, far from his own errie, in the land of the stranger! His malady grows upon him every day. He becomes depressed with the immense palace, brother to the marble tomb in which tomorrow he will be laid by strangers. If the sun would only warm him with its rays! If he could only go to the park to talk with Silvere, to laugh with Colette! But this was impossible, since it was winter. The flowers are gone, and in the sweet wood where his love for Colette was born the leaves are fallen, chased by the blasts. Like the trees, his love is despoiled of all that made it young. Under the wind of evil, years have passed—years that counted double.

Yesterday, in order to distract his thoughts, he forced himself to read. He took up one by one those glorious bulletins where his father on each page had inscribed a victory. He could not continue. What good now that all was over? Then he grew weaker. Thinking that the end had come, the duke sent for the two faithful friends who had shared his fortune. In his last moments, far from his dear country, he wished to think, by holding their hands, that he was dying on the soil of France.

But the storm increases, and his agony redoubles. He sleeps for a moment, then suddenly awakes. His eyes, on which death seems to have cast its dimness, become once more bright, and his lips recover their lost color. Colette and Silvere sustain him in their arms. The voice of the duke, loud and penetrating, sounds forth in the silence of the night above the storm:

"What marvelous spectacles do my eyes behold! The fogs of winter have disappeared forever, and the balmy air of spring floats over my face, caressing my hair. I have had a sad dream. God, how long it lasted!"

"I dreamed that I was sad, alone—that I was a slave."

"I was chained to a rock beneath which the waves beat."

"The sea, receding, left at my feet odious monsters, which seemed to mock me, powerless and disarmed."

"The dream is finished. A gigantic eagle, with outstretched wings, descended from the abyss of heaven and, breaking my bonds, chasing away my enemies, set me at liberty."

"Since that blessed day how far I have traveled!"

"It seemed that a gentle hand guided my trembling steps."

"In moments of repose at night on the field, the stars for lamps, how often have I felt a caressing breath fanning my brow!"

"But the end has come, and the people of France have assembled as though waiting for some one."

"He whom they await is myself, the son of the Eagle."

"I feel my wings. But who are these two women who are walking at my side? Silently they advance. I remember one day a young girl whom I had loved told me that in winter nights her mother had read to her about the young shepherdess who was to deliver France from the yoke of the stranger."

it is she at my right, Joan, the shepherdess.

"But the other—who is she? The child of the people who stopped the Huns and said to the conqueror Attila, 'You shall go no farther.' She saved Paris from being pillaged."

"Sweet flowers of the country! God sent them and gave the hand to conduct me to him."

"But a black cloud covers the sky. I see a marsh, frozen in winter, and from it serpents come toward me. Good God, grant that they do not come upon me!"

"They are gone!"

"Oh, my dear Colette, do you remember those fleeting hours when we sat together under the stars?"

"One night we departed for the home of God, where we were to remain forever, to live on the beautiful dream of love."

"My father awaits me, and I must join him, but you will come, too, for I love you so well."

The dream had ended. The Eaglet was dead.

Silvere, restraining his tears, left Colette to her grief and, drawing a tricolor from a secret drawer of the desk, pliously covered the body of the duke. In its folds, blackened by powder and torn by shot, Reichstadt was to sleep forever, carrying with him to his foreign grave something of his lost country.

As the old soldier finished his task the door opened softly. On the threshold stood Metternich. At the sight the soldier started and placed himself before the couch on which reposed The Eaglet.

"Monsieur," he said, "your task is finished. You may indeed rejoice. But do not anger God by remaining here. Do you see that kneeling woman? It is France who weeps. Go! Your presence is an insult to her woe."

THE END.

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## PAN-AMERICAN EXPOSITION.

Exhibits From All the States and Countries of the Western Hemisphere.

The Pan-American Exposition at Buffalo during the summer of 1901 will be not only big, but beautiful. In many ways it will excel every similar enterprise in the history of the world, and chief among its merits will be the fact that everything can be easily seen and comprehended. System and originality are conspicuous in every detail. The revised plan shows a plot comprising 350 acres. From north to south the grounds are about a mile and a quarter and from east to west half a mile. The grounds are situated in the northern part of Buffalo and are easily reached either direct or by transfer ticket by all the electric car lines constituting the city's perfect street railway system. On the northern side are the tracks of the New York Central Belt Line, to which the 26 steam railways entering Buffalo will have access during the Exposition. The southern portion of the grounds is a part of Delaware Park and contains a lake of irregular shape more than half a mile long, indicated by letter B on the ground plan. This part of the Exposition plot is already very beautiful, the city of Buffalo having spent many thousands of dollars in planting shrubs and trees of many rare species and in producing landscape effects that give to the eye a beautiful vista from every point of view.

The main southern entrance of the Exposition is on Lincoln Parkway, indicated by the letter A. At the left as you enter will be the beautiful Albright Art Gallery, built of white marble and costing upward of \$350,000. This is the gift of a citizen of Buffalo, Mr. J. J. Albright, and will be a permanent fireproof building for public uses devoted to art. On the right is the beautiful new boathouse and shelter erected by the city of Buffalo. Crossing the bridge between the lake and the North Bay, the New York State building may be seen on the north bank of the bay. This also is of white marble, fireproof and a permanent structure. It will be devoted, after the Exposition, to the uses of the Buffalo Historical Society.

Continuing up the slight grade across the bridge, we now come to the "Approach" (D), where we get the first broad view of the wonderful group of buildings devoted to the various exhibit divisions of the Exposition.

It will be noted by reference to the ground plan that the buildings are grouped around a system of courts which have been aptly described as in the form of an inverted letter T. The transverse court, corresponding to the cross of the T, is the Esplanade, capable of accommodating 250,000 people. North of this, corresponding with the perpendicular of the T, are the Court of Fountains and the Plaza, which reach almost to the northern limits of the grounds. On either side of the Court of Fountains are the subordinate courts known as the Court of Cypress and Court of Lilies. These several courts have a combined area of 53 acres, which is far more extensive than the courts of any former exposition, and, on account of the unusual area, greater opportunity is given for elaborate and beautiful decoration.

In all the courts are to be large pools into which beautiful cascades and wonderful fountains will throw their crystal streams. To the water features will be added the garden effects. These will comprise large sunken gardens, with formal beds of rare and beautiful flowers, and many plants of a highly decorative character will be displayed throughout the courts. The grounds outside the main group of buildings are also to be richly adorned with horticultural and floral features. The horticultural exhibits, to which about seven acres are devoted in the southern part of the grounds, will contribute much to the decorative effect. In this exhibit will be over 500 beds, many of them containing hundreds of plants of a single variety of flowers.

The exterior walls of all the buildings of the Exposition are to be of staff. All cornices, corners, window openings and entrances are receiving very elaborate adornment in modeled plastic work. This ornamentation is of a far more elaborate and intricate character than heretofore used on any exposition. The roofs of all the buildings are to be of red tile, and the outer walls are to be painted in harmonious colors, giving a most pleasing effect to the eye.

This Exposition will stand pre-eminent in point of original sculpture. There will be more than 125 groups of magnificent original works by sculptors or more American sculptors of note. This grand scheme is under the personal direction of Karl Bitter, who was in charge of a similar work at the World's Columbian Exposition at Chicago.

Owing to the nearness of Niagara Falls, with its unlimited power, the large area of the courts and the arrangement of the buildings about these courts, it has been made possible to present an electrical display far more elaborate and grand than any before conceived. Some 5,000 horsepower and more than 200,000 incandescent electric lamps will be employed in this wonderful illumination. The centerpiece of this display will be the Electric Tower, a structure of superlative beauty standing between the Plaza and the Court of Fountains. This glorious work, designed by John Calvin Howard, is 375 feet high. In its southern face is a beautiful cascade, 50 feet wide and 70 feet high, falling upon a terraced base. This cascade and all the fountains of all the courts will be richly illuminated at night in a great variety of colors, giving an effect of fantastic and enchanting beauty.

Standing in the Fore Court (E) and

looking north, immediately in front, is the Triumphal Bridge (G). This bridge will be one of the most beautiful works of the Exposition, having four great piers surrounded and surmounted by sculptured groups modeled by Mr. Bitter and others. Crossing the bridge, we may see on the extreme right the

three great buildings erected by the national government for the shelter of its extensive exhibits gathered from all departments. On the extreme left are the Forestry and Mines, Horticulture and Graphic Arts buildings. At the northeast corner of the Esplanade and Court of Fountains is the Ethnology building, and on the opposite corner is the Temple of Music. Next north, on the right, is the Manufactures and Liberal Arts building and on the left the Machinery and Transportation building. North of the Mall, on the right, is the Agriculture building and on the left the Electricity building. In the center is the Electric Tower. In the northeast corner of the grounds is the Stadium, with its large entrance building (Z). Opposite, on the west side of the Plaza, is the large entrance to the Midway. On the north is the Propylæa, or monumental entrance, and beyond this the great building but recently found to be necessary for transportation exhibits and forming a part of this, the splendid railway station. Two new buildings, one devoted to dairy products and the other to agricultural machinery, are being erected, but not shown in the plan. The live stock display is east of the Manufactures and Liberal Arts building. In the southeastern part of the grounds are the State and Foreign buildings, the Six Nations Indian exhibit, the Philippines, Ordnance and Forestry exhibits.

The exhibits to be made at the Pan-American Exposition embrace every line of human effort. They have been classified as follows: Electrical Machinery and Appliances; Fine Arts; Painting, Sculpture and Decoration; Graphic Arts; Typography, Lithography, Drawing, Engraving and Bookbinding; Liberal Arts; Education, Engineering, Public Works, Hygiene and Sanitation, Constructive Architecture, Music and the Drama; Ethnology, Archaeology, Agriculture, Foods and Accessories, Agricultural Machinery and Implements, Dairy Products and Appliances; Horticulture, Viticulture, Floriculture; Live Stock; Horses, Cattle, Sheep, Swine, Poultry and Pet Stock; Forestry and Forest Products; Fisheries, Fish Products and Apparatus; Mines and Metallurgy; Machinery, Manufactures, Railways, Vessels, Vehicles, Ordnance; exhibits from states and countries of the western hemisphere.

One of the chief architectural features at the Pan-American Exposition will be the splendid Temple of Music. This will be the center for musical interests at the great All-American Exposition. Music lovers will naturally wend their way to this building very soon after arrival upon the grounds, and both here and from the band stands in the great Esplanade and in the Plaza they will always find some

entertainment in progress which will appeal to their love of musical art. The Music Temple will be along toward completion. Its architecture is a free treatment of the Spanish Renaissance, it being octagonal in form, with pavilions at the corners. The grand entrance is at the corner of the Esplanade and Court of Fountains, the spacious courts upon which most of the principal buildings of the Exposition have their frontage. The cornice and balustrade are of elaborate composition, the latter bearing names familiar to the musical world. The interior of the temple will be particularly fine in its sculptural and color decorations. The exterior of the building will be ornate in architectural features and groups of sculpture designed to illustrate the purpose and character of the building. A dome whose crown is 136 feet above grade and whose interior is brilliant with golden tints and other rich hues gives an imposing finish to the structure. Star shaped windows in the drum of the dome admit abundant light to the large auditorium. This will seat 1,200 persons, and with the additional seating capacity afforded in the balconies fully 2,000 persons can be accommodated. The decorations of the interior will illustrate such subjects as the grand divisions of Music, Oratorio, Grand Opera, Symphonic Music, etc. The sculptor will typify such subjects as religious music, lyric music, gay music, heroic music, etc.

The great organ for the Temple of Music, which is to cost \$10,000, is under construction by Emmons Howard & Son, and already there is much eagerness among the leading organizers of the United States to have the privilege of playing upon it during the Exposition. Two recitals by prominent exponents of this branch of musical art will be given each day. Concerts by the leading instrumental organizations of America and Europe will be given every day during the progress of the Exposition in the Music Temple and from the band stands in the Plaza, Esplanade and other parts of the grounds. In connection with the subject of music at the Pan-American Exposition mention should be made of the notable attractions to music lovers to be provided at the great Saengerfest of the North American Saengerbund, which will open in Buffalo on Monday evening, June 24, 1901.

No feature of the Pan-American Exposition will be of more importance than the exhibit of mines and metal.

(Continued on page 2.)

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